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THE PLAYERS IN WYCH STREET.

(Continued from page 116.)

At Easter, Mr George Bolton, a young amateur with some private means—wholly dissipated, it may here be told, by his most unfortunate connection with this theatre—opened the Olympic for a series of twenty-four performances, with a comedy entitled *All about Love and Jealousy*, and *An Allegorical Burlesque-Address*, both of which were written by himself. These pieces were severely censured by the press, although it was admitted that the new lessee had given evidence of much taste, and liberality, in their production. The comedy was quickly withdrawn, but the season was eventually prolonged for some weeks, and, unsuccessful as an author, Mr Bolton next essayed to act, choosing no less ambitious a character than "Hamlet" for his debut. On this occasion, that admirable Shaksperian actor, Mr Henry Marston, played the "Ghost." *Romeo and Juliet* was then given, with Mr Bolton as "Romeo," Mr Walter Lacy, "Mercutio," and Miss Cooper, "Juliet." The season ended on the following night, when the lessee delivered a most injudicious address, in the course of which he reflected on the critics for their enmity to his efforts. Undismayed, however, by the past, Mr Bolton resumed possession on Saturday, the 17th of October, with Mr W. Lacy as his stage-manager, and a very good company, including Messrs Henry Betty, Leigh Murray, Wilkinson, S. Cowell, T. Archer, J. Howard, Maynard, Mrs Walter Lacy, Mrs C. Jones, and Mrs Gordon—from Liverpool. A first-rate *corps de ballet* had also been secured, under the auspices of Mr Oscar Byrne. Sheridan Knowles's play, *The Hunchback*, was extremely well played on the opening night, Mr Henry Betty* in particular receiving considerable applause as "Master Walter." It was followed, unluckily, by a burlesque, *The Civil War of Poetry*—written by the lessee—and which was received with marked hostility. Curtailed on the second night into a simple ballet-divertissement, *The Civil War of Poetry* eventually passed off well. Sir John Vanbrugh's comedy, *The Relapse*,—with Mr Bolton as "Sir Brilliant Fashion," Lacy, "Lord Foppington," Leigh Murray, "Graceless," Wilkinson, "Sir Tunbelly Clumsy," Mrs Gordon, "Amanda," Mrs Walter Lacy, "Miss Hoyden," and Mrs C. Jones, "the Nurse,"—was then revived, and was unanimously recognized as being, in every respect, a most creditable effort. Unhappily, a new comedy, *Life*, by a Mr Palmer, tried soon afterwards, turned out a complete failure, nor did the episodal drama *Jack Cade*—taken from the *Second Part of King Henry VI.*—fare much better. The Lacy's, together with several other leading performers, withdrew before Christmas, and their loss was, of course, severely felt. The pantomime, however, *King Alfred the Great*, or, *Harlequin History and the Enchanted Raven*, by "Francisco Frost" (Mr E. L. Blanchard) was got up with great care, and was pronounced the best of the season. Mrs Gordon exhibited some very superior acting in a melodrama—from a French source—*Gaston Dubarry*, early in 1847, but from this time Mr George Bolton's management was one succession of failures. Two aspirants to leading honours, Mr J. R. Scott, from America, and Mr Bayntun Rolt, were consecutively tried, with no practical result, and the season finally collapsed one evening, at the beginning of March, with a presentation of *Othello*, in which no less than four of the actors were to be seen reading their parts from manuscript!! Poor Mr Bolton made one more attempt at Easter, with Mr Denvil as "Octavian" in Colman's old play, *The Mountaineers*, and a burlesque on *Joan of Arc*, but this, too, ended in disaster, and the management in bankruptcy.

After another dreary interval, a tenant with the necessary capital for carrying out a worthy dramatic experiment was found in Mr Henry Spicer, the author, who, in conjunction with Mr J. W. Davidson as ostensible manager, opened the Olympic at Christmas with a very fair performance of *The Rivals*, and a pantomime by Horace Mayhew, entitled *The Plum Pudding Pantomime*, or *Harlequin and the British Lion*. The little theatre, long so dirty and neglected-looking, now shone forth in all the glory of new furniture and decorations, of a very handsome and effective character, the principal features being a series of *carton-pierre* arabesque ornaments in white and gold, upon a pale blue ground, on the fronts of the various circles, the whole being illuminated by a brilliant Bude-lustre in the centre of the ceiling.

* He was son of the celebrated Master Betty, who made such a stir in the theatrical world at the beginning of the present century.

The accessories of the stage also were rich and appropriate. The company included the names of Mr Gustavus Vaughan Brooke—a young tragedian of great provincial celebrity—Messrs Stuart, Henry Holl, Davidge, Conquest, Kinloch, Archer, Lysander Thompson, G. Almar, Misses Stuart, C. Hill, Laidlaw, Bromley, and Mrs Brougham. Mr G. V. Brooke, from whom so much was expected, made his debut on Monday the 3rd of January, 1848, as the "Moor" in Shakspeare's *Othello*, and it is no exaggeration to say that he at once took the town by storm. A fine face and commanding figure, a singularly rich and musical voice, combined with a highly-finished method of elocution, were the gifts—no mean ones—by which on this night Mr Brooke created a sensation unparalleled, possibly, since the days of Edmund Kean. How far during after years he improved on the welcome at first accorded to him it would be unnecessary to dwell upon here. It will suffice to state that he fully retained his hold upon the public throughout his first connection with the Olympic, notwithstanding the injustice frequently done by the managers to his talents by hurrying him through the best parts of his repertory without a sufficiently careful preparation of the plays themselves. During his engagement, which, with one or two intervals of repose, lasted for five months, Mr Brooke appeared successively in Massinger's *A New Way to Pay Old Debts* (as "Sir Giles Overreach"); *King Richard III.* (Colley Cibber's version); *Hamlet*; *The Merchant of Venice* (as "Shylock"); *The Hunchback*; *Virginius*; *Brutus*; and as "Dudley Lawrency" in Mr Spicer's play, *The Lords of Edingham*. His best assumption was perhaps that of "Master Walter," in Sheridan Knowles' still popular drama, in which he was supported by a clever and experienced actress, Miss Marie Duret, as Julia.

There were other features of interest in Mr Spicer's first season at the Olympic. On Wednesday the 26th of January, Miss Glyn, a pupil of Mr Charles Kemble, imported from the theatre at Manchester, came out as "Lady Macbeth," and, partly from nervousness, partly from want of experience, turned out very little better than a complete failure. It was said, indeed, that Mr Brooke, on rehearsing, positively refused to play "Macbeth" with so thoroughly incompetent a performer, and the part was consequently handed over to Mr Stuart. Yet, by dint of unremitting study and perseverance,† this young lady subsequently improved so rapidly, that, in a few years—not more than two or three—she had reached the topmost pinnacle of her profession, and on re-appearing, under Phelps, at Sadler's Wells, was regarded, by universal consent, as by far the finest tragic actress of her time. Mr Lysander Thompson appeared at the beginning of February, with success, as "Tyke," in *The School of Reform*. There was a "Shakspeare night" on the 1st of March, in aid of the fund for purchasing the Poet's house at Stratford-upon-Avon, when his unrecognized play, *Sir John Oldcastle*, was given, without creating much stir. Mr George Bennett, and the American artists, Mr Davenport and Mrs Mowatt—the latter an actress of much charm—were added to the company about the same time. Early in May a very clever little farce, *The Special*, the joint production of Angus Reach and Shirley Brooks, made a real hit. A fortnight later Mr Spicer brought out his play—as mentioned above—*The Lords of Edingham*, with Mr Gustavus Brooke, Mr Davenport, and Mrs Mowatt in conjunction. Its reception was deservedly most favourable. The old melodrama, *The Miller and his Men*, was at the same time revived as an after-piece, with new scenery and dresses, Mr George Bennett playing "Grindorff," and Almar—a once popular trans-pontine manager and actor, now fallen into the sere and yellow—"Ribbar," one of the Banditti.

(To be continued.)

A TABLET in memory of J. S. Bach is to be affixed to the south side of the Johanneskirche, Leipsic, where he was buried on the 31st July, 1750, though the exact spot is not now known.

DRURY LANE THEATRE.—The one hundredth performance of the pantomime, *Whittington and his Cat*, will be given this (Saturday) afternoon. This year Mr Augustus Harris will issue invitations to 5,000 or 6,000 poor children on various afternoons, instead of having one special gathering, as on former occasions.

† His debut, since attaining manhood. When a boy he had played as "Master Brooke," many years previously, at the Victoria Theatre.

‡ Miss Glyn has long ceased to act, but still lives, and is now best known as the professional reader, Mrs Dallas-Glyn.

"LOVE'S CONQUEST."

This new cantata was produced with *éclat* at the Westbourne Park Ballad Concert, under the direction of the composer, Mr Gustav Ernest, on Monday evening, the 23rd of February. Before the advertised hour, the doors were besieged by an eager crowd; and soon after, the building was crammed to its utmost capacity. Some 1600 persons were admitted, but many had to go away disappointed. The "story," or idyll, as it is called, is from the pen of Mr J. Stewart; and, though simple in construction, is well told. There are in all eight numbers, and, as originally designed, was intended to occupy the half of an ordinary concert programme. That this design is faithfully carried out was evident from the fact that it occupied three quarters of an hour in performance. It is written for four voices (S.A.T.B.), and the characters are—Bessie (soprano), Lucy (contralto), Robin (tenor), and Walter (bass). The simple theme may be briefly stated thus: A village maiden, wearied with long courtship, desires to bring matters to a climax. Bessie pretends that her lover is untrue, and, taxing him with unfaithfulness, he vows eternal fidelity. "The web of love again is spun," and the wedding bells soon proclaim how well the little plot has succeeded. Out of these slender materials a charming idyll has been evolved.

The cantata opens with a bright and sparkling symphony, after which the tenor breathes the language of tender affection in these lines—

"O love, true love, how dear thou art
When tender lips must breathe farewell,
Though shadows flit across the heart,
We still can feel thy magic spell."

The strain is followed by a quartet of considerable beauty; and the soprano air with four-part refrain (Bessie), "The bright stars fade," is charmingly worked out in dramatic form. This is succeeded by a quartet, "The streamlet leaves its crystal cave," remarkable for its plaintive melody, each part having a piquant distinctiveness all its own, while the instrumentation shows that the composer has the true harmonic vein. In the recitative for tenor, "Vouchsafe thine aid," there is further evidence of dramatic ability, which Mr Ernest will do well to cultivate. The subsequent air, also allotted to the tenor, "To what can I compare thee, love?" is marked with much elegance and refinement, and unquestionably bears many of the characteristics to be found in classical compositions. This leads to a recit. for soprano, full of sweetness, which forms a fitting prelude to the pathetic air which follows, "Come back, O dream of other years!" The air is a graceful composition, the melody quaintly unfolding the sentiment conveyed in the words, and pleading in every bar for the dawning of that auspicious morn when doubt shall vanish, while the undercurrent of the accompaniment, with stream-like eloquence, chases away the dreams of a tear-filled yesterday. The quartet, "When stars bedeck the azure blue," is not only pretty and cheerful, but has in it that spontaneity which will commend it to "quires and places where they sing." The composer has evidently caught the spirit of the lines, and a subdued hilarity runs through its chords in token of the reconciliation of the lovers which has just been effected. A charming duet for soprano and tenor comes next, "How sweet to feel." It is expressively treated, and is in vivid contrast to the stirring number which follows. The final quartet, "O wedding bells!" is a clever conception, elaborately worked out. The joyous melodies of the vocal parts, and the strange, sweet continental chiming of the accompaniment bring vividly before the mind the sounds familiar to those joyous occasions "when love's glad conquest has been won." The *finale* is a worthy climax to a work which certainly reflects high credit on both composer and author. Every number was loudly applauded, and the final quartet had to be repeated in response to an exacting demand. The artists were Mdle de Lido (soprano), Miss Clara Myers (contralto), Mr Edward Levetus (tenor), and Mr Frank Walker (bass). Heartly commendation is due to Mdle de Lido for her cultured rendering of the various numbers entrusted to her. The possessor of a soprano voice of wide range and great purity of tone, the music was easily within her means, and when to this is added the fact that she entered on her work *con amore*, success was inevitable. Miss Clara Myers, whose task was less arduous, with her rich contralto voice, entered sympathetically into the spirit of the cantata, and sang like a true artist.

Mr Edward Levetus deserves special mention, in that he took up the tenor part at the last moment; Mr Hirwen Jones, who had studied the character, being *hors de combat*. His solos were given with much taste and feeling. Mr F. Walker sang well throughout, his fine bass voice showing to advantage in the concerted music. Mr Ernest was the accompanist, and it is needless to say that from the first bar to the last, care, finish, and culture were manifested throughout. At the close of the cantata, artists, composer, and author were summoned to the front to acknowledge the loud marks of approbation showered upon them.

In the miscellaneous part of the concert Mr E. Calm (violinist), Mr T. Emerson (cornet), and Mr Ernest (piano), pleased greatly in their respective solos, while Miss Clara Myers in "Terence's Farewell to Kathleen," and Mr Frank Walker in Ch. Salaman's Arab song, "Zahra," were loudly applauded.

It is not often that a young composer scores two successes in one week, but Mr Ernest, in the cantata, only echoed the decision arrived at a day or two previously by the judges appointed by the Philharmonic Society, when they awarded him the prize for a Dramatic Overture, open to all nations.

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LONDON BALLAD CONCERTS.

The last of the morning Ballad Concerts took place on Wednesday at St James's Hall, and the largeness of the attendance proved that the popularity of these agreeable entertainments had suffered no diminution. The recent season, the nineteenth, has been one of the most successful on record, and it would seem, indeed, that every fresh annual experiment only increases the interest felt in Mr John Boosey's attractive and eminently popular programmes. On the present occasion the principal lady singers were Mdme Valleria, Miss Mary Davies, and Mdme Antoinette Sterling. The songs chosen by Mdme Valleria were Ambrose Thomas's "Connais-tu le pays?" (*Mignon*) and Sullivan's "Dead Heart," both of which she gave with her usual engaging excellence. Miss Mary Davies, one of our very best ballad singers, was heard in Clay's "She wandered down the mountain side" and Cecile Hartog's song, "A Penny for your Thoughts," which again challenged the encore that seldom fails to await it. Mdme Antoinette Sterling was also encored in Sullivan's "Sleep, my love, sleep!" and likewise in Molloy's "Darby and Joan." Miss Eleanor Rees, in the course of the concert, sang Hubert Parry's "Contrast" and "Spring Song"—good examples of our clever English composer—and, later in the evening, Behrend's "Daddy," the last verse of which she repeated. The ever-welcome Edward Lloyd was set down for Schubert's "Serenade," Stephen Adams' "Maid of the Mill," and "The Anchor's Weighed," and both he and Mr Santley—to whom was assigned "Vulcan's Song," from Gounod's *Philemon and Baucis*, and Hatton's "Simon the Cellarer"—achieved their usual successes. Mr Barrington Foote was likewise in the programme, and was encored in Molloy's song, "To-morrow will be Friday." The performance by Mdme Néruda of one of Viotti's Adagios was necessarily a feature of prominent importance, and seldom has this superb artist exhibited her exemplary talents to greater or more fascinating advantage. Mr Venables' well-trained vocal choir was in attendance as hitherto, and Mr Sidney Naylor officiated with his customary experience and intelligence as accompanist and conductor.

PONCHIELLI's new opera, *Marion Delorme*, is in active rehearsal at the Scala, Milan.

MR JOHN FARMER has just completed an important musical work, and one which is likely to attract a great deal of attention. This is a solemn "Requiem" in memory of departed Harrow friends, among whom may be included the late General Earle and the gallant Colonel Burnaby, who have lost their lives in Egypt in the service of their country. The list of the eminent Harrovians for whom the "Requiem" will be sung is a long and honourable one, and includes many whose names will live in history. The words of the "Requiem" have been selected from the Bible by Mr Jowett, Master of Balliol College, Oxford. It will be performed for the first time at Harrow, on Saturday, March 28th, by a full orchestra and chorus, the solos being rendered by Mr Santley.

THE BACH CHOIR.

The Bach choir opened their season for 1885 on the 19th inst., with a concert whose programme excited some curiosity if not much admiration. Mr Hubert H. Parry's setting of scenes from Shelley's *Prometheus Unbound* occupied the first place. The work was originally produced five years ago at the Gloucester Festival, and has been heard at Oxford and at Cambridge, but not in London until this occasion, when most of the audience listened to it, probably, for the first time. The hearty reception of the composer on being called at the end of the performance was in marked contrast to the faint plaudits which now and then had greeted some especially favoured part of his music. Perhaps it meant that, while unable to make out his music, the audience appreciated the loftiness of aim and earnestness of purpose which had led to its composition. Indeed, the work does bear some signs of those qualities besides, from time to time, a glow of genuine expression. More than this it would be difficult for a listener to say, who is cautious in accepting first impressions, unless they be very strong. The singers were Mrs Hutchinson, Miss Hilda Wilson, Messrs Edward Lloyd and W. H. Brereton. The choir left little to be desired, but the orchestra was rather limp. Very different from Mr Hubert Parry's music is *The Star of Bethlehem*, a short oratorio by Friedrich Kiel. This is a collection of platitudes well-known in their kind, highly respectable, but dry as mouldy nuts. The redeeming feature in the concert was the "Pastoral Symphony" from Bach's Christmas Oratorio, played with two real oboi d'amore, instruments which recall the sound of bag-pipes.

BREWSE SAUNCE PITIE.

ANOTHER ACCOUNT.

The twenty-second public concert of this association had little to do with Bach, albeit we have nearly reached the bi-centenary of the great composer's birth. Let us not, however, be hasty with censure in this regard. Mr Otto Goldschmidt and his fellow-workers are preparing an adequate tribute to the master's memory, and on March 22, being his actual birthday, will perform the B minor mass, under circumstances of special honour—that is to say, in the Royal Albert Hall, with an orchestra and chorus of 600. The emphasis of such an occasion will undoubtedly serve for the purpose in view, and the programme of Thursday week may therefore be looked at in an ordinary light. It was interesting through the presence of unfamiliar works; whether it was also satisfactory is, of course, a different question. Novelty and value are not synonymous terms, and we have often insisted upon the need to put some restraint upon a form of curiosity which, left unchecked, would flood our concert-rooms with indiscriminate productions, to the debasement of public taste. Let us have that which is new by all means, providing it be otherwise worth possessing. The qualification not there, neither should a welcome go forth. Mr Hubert Parry's admirers will probably exclaim, "What on earth have these remarks to do with at least one of the novelties presented on Thursday night!" On the principle "De gustibus," &c., we are scarcely entitled to quarrel with their want of perception. Let it suffice to express regret that Mr Parry's setting of scenes from Shelley's *Prometheus Unbound* appears to us a conspicuous union of the new and, to speak mildly, the very indifferently good. This music was severely handled on the occasion of its production at the Gloucester Festival of 1880. Many people thought the rough treatment had killed it, but things of this kind often show great tenacity of life. Exposed to the rigour of criticism, as to the blasts of winter, they coil up and hibernate, till, when their very existence has been forgotten, chance warmth, like Mr Otto Goldschmidt's favour, starts them into life again. It is not worth while to go over the ground traversed five years ago. Mr Parry's music, certain parts of it excepted, illustrates in a style no less painful than conspicuous the mischievous results flowing from the aberrations of a few men of genius. Genius, we are told, has its own law; unfortunately, this form of Elijah's mantle is liable to be caught up and wrapped round the shoulders of any ordinary person. Let it be observed, too, that the cutting of some sort of figure in it is easy enough, the modern orchestra being available. That noble and mighty but much misused machine can always be depended upon for the sensuous effects which so easily pass as music. Let the analyst approach and the "music" collapses, leaving scarcely a developed idea to show that it was built *secundum artem*. Mr Hubert Parry can produce better things than this laboured and pretentious work. When we have them, it will be found that they are, likewise, more modest; wherefore the lesson of modesty is one which he, in common with other composers of his stamp, should learn as soon as may be. The characters in *Prometheus Unbound* were sustained by Mrs Hutchinson, Miss Hilda Wilson, Mr Edward Lloyd, and Mr W. H. Brereton, of whom the contralto and the tenor reached the point of high distinction. Praise was fairly earned by the general performance under Mr Goldschmidt, while a large part of the audience regarded the composer as deserving of enthusiastic applause.

The second novelty stood in marked contrast to the first, its classic outline and quiet colour having nothing in common with Mr Parry's work. Indeed, the conjunction of the two showed robust faith in the omnivorous appetite of the London concert-goer—faith which, as it proved, was not justified by works, for the audience had almost disappeared when the performance ended. What wonder! After a dose of condiments small taste remains for more wholesome food. The work now referred to was a short oratorio, *The Star of Bethlehem*, by Friedrich Kiel, a composer now past his sixtieth year, but known amongst ourselves through little save fugitive pieces. In point of structure the book of the oratorio is simple. It takes the story of the Nativity from the Evangelists, and interjects a number of pious reflections in the usual fashion of its kind. Herr Kiel's music follows classic models, the composer being especially fond of fugal and contrapuntal forms generally. In our opinion he crowds too many of them, orthodox though they be, into the pages of his work, and lays himself open to the charge of stringing together a number of scholastic exercises. Fugue, even in oratorio, should be employed with discretion, and when introduced, should present itself in a striking and fully developed aspect. Movements of this kind are accepted chiefly for their technical completeness and value; wherefore it is dangerous to offer mere sketches, with subjects only half worked out. But that Kiel has mastered the form appears much more plainly in evidence than that he can animate it with the spirit of the connected text. The airs are not particularly grateful, the gift of original and attractive melody not having been exercised by the composer, while the general effect of the work is more than a little dull. It is an exemplification of skill divided from grace and charm. The performance, in which Mrs Hutchinson, Miss Hilda Wilson, and Mr Lloyd took part, gave great satisfaction to the few who listened from beginning to end. The programme was completed by the Pastoral Symphony from Bach's Christmas Oratorio, given in order to introduce two oboi d'amore, for which the parts usually played on the ordinary oboe were intended by the composer. In the hands of Messrs Horton and Lebon these ancient instruments were advantageously heard, and gave to the piece a peculiar thread of colour. Amateurs always welcome any step towards the more faithful rendering of a master's ideas.—D. T.

INTERVIEWING.

(To the Editor of the "Musical World.")

SIR,—You say in your last, Colonel Mapleson should be "interviewed" by the same "anxious enquirer." I should rather say Hargrave Jennings, the thirty years secretary and intermediary (for rather important matters) 'twixt the Manager and the Press, should be "interviewed" by the "anxious enquirer." H. J. knows more about the affairs of the Opera and the real causes of its decline and of its difficulties than Lumley, Mapleson, the Gyes—each and all put together. The interviewer should make haste to do this before H. J. puts it all into his book, which it is supposed he purposes (D.V.) publishing soon, and of which recollections the value is set down at £1,000. Remaining, Sir, your obedient servant,

London, February 21, 1885.

THE bicentenary of Handel's birth fell on Monday the 23rd inst., and that of J. S. Bach's will fall on Saturday the 21st March.

MRS LANGTRY has, we understand, entered into an engagement with the manager of the Gymnase Theatre, in Paris, to play in French, at a date to be arranged, the part of Fanny Lear, in the celebrated comedy, or rather romantic drama, of that name. The choice of this character, which was originally played by Mme Pasca, is worth a note. Fanny Lear is an English girl who being abandoned when a child by her father, a fisherman, gets an engagement at Drury Lane Theatre, captivates lords and ladies by her beauty and vivacity, and marries a certain French marquis of good family, one De Noriolis, whom she happens to meet in the streets of London. The marquis goes mad during their honeymoon, but recovers sufficiently to repent of the union and devote his energies to thwarting the ambitious schemes of his wife. Quite a melodramatic cast is imparted to this duel between the moody, half-demented nobleman and the beautiful and unscrupulous adventuress bent on shining in society. Mrs Langtry speaks French with ease. As Mme Pasca, however, was wont in this famous part to assume a slight English accent it will be seen that a slight "accent Britannique," ordinarily so harsh in French ears, would rather serve than detract from the efforts of the English actress on this her first appearance on the French stage.—M. T.

ROYAL ACADEMY OF MUSIC.

Before entering upon the performance of the programme arranged for the students' concert, held on Friday afternoon, Feb. 20, at St James's Hall, Handel's "Dead March" was played in memory of Charlotte Helen Sainton-Dolby, a King's scholar, and member of the Royal Academy of Music. At the first note of the solemn strain the entire company rose in homage to one who, through a long and brilliant career, had done honour to the institution; one who, whilst devoting her bright talents to art, had at the same time so fulfilled the varied duties of life as to be held by all in special esteem. It was evident the young students—some of whom she very lately decorated with honours, at the command of the directors—felt for the moment unequal to singing and playing. Only temporary depression of spirits can account for the very imperfect performance of the anthem, "How lovely are thy habitations" (Charles Kensington Salaman), which, from the first note to the last, was out of tune. Under the watchful care and firm beat of the conductor, Mr William Shakespeare, the Concerto in C minor (J. S. Bach) was steadily rendered by Miss Winifred Robinson, Miss Cecilia Gates, Messrs Macpherson, Knott, Tonking, and Hambleton. Later on four pianoforte students—Miss Charlotte Butler, Miss Ethel Boyce, Miss Dora Bright, and Miss Edith Young—gave a faithful interpretation of Moscheles' quartet, "Les Contrastes;" and Miss Alice Samuelson acquitted herself admirably in the Prelude and Fugue in E minor (Mendelssohn); while to Miss Eleanor Rix was allotted Chopin's Ballade in G minor; and Mr Tonking gave a capital reading of Smart's Postlude in D for the organ. Miss Amy Horrocks (student) appeared both as composer and executant in a *Largo—Allegro agitato* from a pianoforte Sonata in A minor, the themes of which, relieved by episodes and passages of embellishment, showed taste and skill. Another student composer, Mr J. E. German, was represented by a *Larghetto maestoso—Allegro con trio* from a pianoforte Sonata in G. For this really clever piece of writing Mr German was called to the platform to receive the acknowledgments of an appreciative audience. Had the executant (Mr Septimus Webbe) appeared in conjunction with the author, he would only have received the honour due to him for a spirited and effective performance. "The Skylark," a MS. song by Miss Gertrude Rolls, the only vocal composition by a student, was so interesting as to lead one to wish that more pieces of the kind had been placed in the programme. It had, however, the sweet voice and good musicianship of Mrs Wilson-Osman for the manifestation of its merits. The young ladies of the choir gave so fine an interpretation of Sir G. A. Macfarren's "You spotted snakes" as to induce the audience to ask for a repetition, a favour which the Principal eventually granted. The beauties of Mendelssohn's "Spring Song" and "Journey Song," being revealed by the sympathetic voice and cultured style of Miss Margaret Hoare, were heartily enjoyed. To Miss Katherine James was allotted the "Creation's Hymn" (Beethoven), and to Miss Georgina Booth Schubert's "Hark! the lark" and "Who is Sylvia?" Miss Emily Armfield and Miss Hannah Jones sang duets by Rubinstein, and Miss Ethel Winn and Miss Janet Russell a duet from *Robin Hood* (Sir G. A. Macfarren). In the florid passages of the latter the pretty tones of Miss Ethel Winn's exceptionally high soprano were heard to advantage. Mr William Shakespeare conducted throughout the concert with tact and vigour.—L. T.

We subjoin the programme:—

Dead March, *Saul* (Handel)—Organ, Mr Edwin Lemare;

In Memory of
CHARLOTTE HELEN SAINTON-DOLBY,
King's Scholar, and Member of the
ROYAL ACADEMY OF MUSIC,
Died February 18, 1885.

Anthem, "How lovely are thy habitations" (Charles Kensington Salaman)—The Choir—the solo parts by Miss Margaret Hoare, Miss Ada Rose, Mr Orlando Harley and Mr Theo. Moss; Concerto in C minor (J. S. Bach)—First pianoforte, Mr C. S. Macpherson, second pianoforte, Mr T. B. Knott, first violin, Miss Winifred Robinson, second violin, Mr H. C. Tonking, viola, Miss Cecilia Gates, and violoncello, Mr J. E. Hambleton; Song, "Creation's Hymn" (Beethoven)—Miss Katherine James; *Largo—Allegro Agitato*, from MS. Sonata in A minor (Amy Horrocks, student)—pianoforte, Miss Amy Horrocks; Songs, "Hark! hark! the lark," *Cymbeline*, and "Who is Sylvia?" *Two Gentlemen of Verona* (Schubert)—Miss Georgina Booth; Prelude and Fugue in E minor, Op. 35, No. 1 (Mendelssohn)—pianoforte, Miss Alice Samuelson; Song (MS.), "The Skylark" (Gertrude Rolls, student)—Mrs Wilson-Osman; Postlude in D (Henry Smart)—organ, Mr H. C. Tonking; Shakspeare Song, No. 8, "You spotted snakes," *A Midsummer Night's Dream* (G. A. Mac-

farren)—The Female Choir; Quartet, "Les Contrastes" (Moscheles)—first pianoforte, Miss Charlotte Butler and Miss Ethel Boyce, second pianoforte, Miss Dora Bright and Miss Edith Young; Duets, "Sweetly, sweetly, sang the bird" and "The Angel" (Rubinstein)—Miss Emily Armfield and Miss Hannah Jones; *Larghetto Maestoso—Allegro con brio*, from MS. Sonata in G (J. E. German, student)—pianoforte, Mr Septimus Webbe, Sterndale Bennett Scholar; Songs, "Spring Song" and "Journey Song" (Mendelssohn)—Miss Margaret Hoare; *Vivace non troppo*, from Sonata in G, Op. 78 (Brahms)—pianoforte, Miss Downing, violin, Mr J. E. German; Duet, "To the fair," *Robin Hood* (G. A. Macfarren)—Maid Marian, Miss Ethel Winn, and Alice, Miss Janet Russell; Ballade, in G minor (Chopin)—pianoforte, Miss Eleanor Rix; Part-songs, "Sweet day so cool" and "Phyllis is my only joy" (F. W. Davenport)—The Choir.

ANOTHER ACCOUNT.

A student's concert took place on Friday afternoon, Feb. 20th. The young vocalists could not forget that a late member of their institution was just taken from amongst them. Only a few weeks ago M^{de} Sainton-Dolby gave away the prizes to the successful students. As a King's Scholar she knew well how words of congratulation are treasured up by those whose diligence had gained reward. The "Dead March" in *Saul*, played slower than usual, sounded more dirge-like than ever. Outside the day was cold and gloomy; inside the social atmosphere was mournful. No wonder then that the voices got flat in Charles Salaman's melodious anthem, "How lovely are thy habitations."

An interesting number in the concert, which consisted of twenty pieces, was the *Largo—Allegro agitato*, from a MS. Sonata in A minor, by Miss Amy Horrocks. There was the ring of healthy study about it, and, as the young lady interpreted her own music, the reading was all that could be desired. Another student—Miss Gertrude Rolls—must be commended for a very pretty setting of James Hogg's charming words, "The Skylark," and Mrs Wilson-Osman also for her interpretation of the same. An elaborate movement, from a MS. Sonata by J. E. German, was remarkably well executed by Mr Septimus Webbe (the Sterndale Bennett Scholar), and this concluded the original numbers. The female choir retrieved their laurels by a remarkable performance of Sir G. A. Macfarren's eighth setting of Shakspeare's song, "You spotted snakes," every point of which was taken up with precision. A demand for a repetition could not be resisted. Another composition by the Principal, the pretty duet from *Robin Hood*, "To the Fair," was also successful, being carefully given by Miss Ethel Winn and Miss Janet Russell, the high soprano of the first-named lady taking the florid passages very charmingly. Amongst the instrumental items the Quartet for two pianofortes by Moscheles, "Les Contrastes," rendered by Miss Charlotte Butler, Miss Ethel Boyce, Miss Dora Bright, and Miss Edith Young, merited the notice it received. A couple of part-songs ended the concert, and here again the watchfulness of the conductor, Mr William Shakespeare, brought about most satisfactory results.

PHOSPHOR

A STONE THROWN AT THE CRYSTAL PALACE.

(To the Editor of the "Musical World.")

The Crystal Palace is like a monstrous conservatory built in the shape of a railway station; therefore it is called a palace; crystal it is called because there is so much glass about it. Being mainly of glass and iron, the Crystal Palace is not likely to endure as the monuments of architecture reared in ages which preferred stone, marble, or Roman brick; and it is noteworthy that the most original and characteristic edifice of recent times should be built of the most treacherous and of the most brittle materials. However, for want of a better lodging, music has ensconced herself in that corner or compartment known as the Concert-room, and here, forgetting for a while the obstructure that spoils the landscape of Gipsy Hill, forgetting what it contains of miscellaneous utility, black savages, and those pale smooth plaster casts which give so unpleasant an idea of the antique, we can enjoy listening to a Beethoven symphony or a Mendelssohn overture. And so it is with modern life, from the phantasmagoria of whose sham civilization, with glass advertised as crystal, the refuge is music. Music, indeed, is the redeeming glory of an age in which the other arts are still burning rather dimly; therefore music is what makes life worth living, and, similarly, the concerts are that which makes the Crystal Palace most worth coming to.

APEX.

Muswell Hill.

[The stone will not injure the building, which is an earthly paradise.—Dr Blidge.]

MONTREAL.

(From a Correspondent.)

As the columns of the *Musical World* are devoted to both home and foreign art news, it will not, perhaps, be uninteresting to some of your readers to learn the state of music in this corner of the British Empire. It may as well be at once stated that, taking the population and the affluence of a considerable number into consideration, there is, compared with other cities of equal size and advantages, an extraordinary dearth of music worth recording. In the middle of this musical desert, however, there is to be found an oasis at the Academy of Music Theatre, where the music arranged and directed by Mr R. Gruenwald (late Bandmaster 60th Rifles), both for tasteful selection and delicacy of execution, would do credit to the best London theatres. At the same time, it must in fairness be added that the growth of the art generally has been much retarded by the presence of a large French population, considerably outnumbering the English, which, by jealous rivalry and want of taste for music of a healthy kind, has done a great deal towards keeping music in pace with their ideas on other subjects somewhere or other in the last century. From the above facts it can be easily imagined that a Wagner Festival, given by Mr Thomas and his New York Orchestra last summer, passed over the heads of Montrealers like a Simoom, leaving most of them in a more or less hopeless state of musical confusion, and this, notwithstanding the presence of the three great "high pressure" Wagner declaimers, Materna, Winklemann, and Scaria, with Mdme Nilsson and Emma Juch thrown in as sugar-plums.

In music, as in most other things, this country depends on a continuous supply of English blood and energy to make up the loss of tone and aim, due largely to the climate and manner of living. As an instance, the advent to this city some eighteen months since of two English organists, Mr Edwin Harriss, and his son, Mr C. E. Harriss, has fairly roused the musical portion of the population from the state of lethargy, which it had previously contented itself with. It must be added that before they began their labours here, such items as organ-recitals were unheard of, the English Cathedral Service was unknown, and musical instruction was of a most slipshod and unsatisfactory description. They have also founded a flourishing Glee and Madrigal Society, for the study and performance of works within the scope of Montreal musical amateurs, and the success of their concerts may be said to have urged the semi-somnolent Philharmonic Society to a new and more active existence.

This last-named society lately gave two concerts, Schumann's *Paradise and the Peri*, and Handel's *Alexander's Feast*, with a miscellaneous programme, and it must be conceded that the performance of these works showed marked improvement, and were on the whole fairly executed. The solo singers hailed from New York, and the greater part of the orchestra from Boston. Miss Winant (contralto), Mr Hervey (tenor), and Mr Morawski (bass), are unknown to most of your London readers, so I will not trespass on your space by giving details of their singing in the above named works, beyond that Miss Winant and Mr Morawski gave very valuable help to the general success. Of Mr Hervey, the less said the better. America is not rich in tenors.

Miss Emma Juch, the soprano, however, deserves more than passing mention. If you will look back some four seasons since, you will no doubt remember her appearance in opera at Her Majesty's Theatre, Haymarket, under the Mapleson régime, and it must be added with hardly the most favourable opportunity of showing her capabilities. The great progress she has made since that time, her versatility, and the intellectual perception she brings to bear on everything she attempts, all go to proclaim her an artist and singer of the first order. Her voice is fresh and clear, with remarkable equality throughout an extensive compass, and she has the rare gift of being able to invest the parts she undertakes with a distinct individuality.

With good declamation Miss Juch combines particularly clear enunciation. In the Schumann and Handel selections she was equally successful, and her delivery of the airs in *Alexander's Feast*,

"War be sung" and "The Prince unable to endure his pain," *inter alia*, as instances of faithful adherence to the true Handelian style (now, unhappily, so rare) were simply perfect. A Viennese by birth, Miss Juch has chosen New York for headquarters, and should she be induced to again visit England, would, if heard only in oratorio, carry all before her. G. C.

FOREIGN BUDGET.

(From Correspondents.)

BERLIN.—The Wagner Association duly observed the 13th inst., the anniversary of Wagner's death, by giving on that day a special performance, which attracted to the Philharmonie a large and fashionable audience. Among those present were His Royal Highness the Crown Prince, the Princess Friedrich Carl, and other members of the Imperial Family. The works performed consisted of the Funeral March from *Die Götterdämmerung*, the "Liebesmahl der Apostel," the Prelude to *Lohengrin*, and most of the third act of *Parsifal*. The orchestra had been reinforced, and numbered 105 members, under the direction of Professor Klindworth. The principal singers were Carl Hill, of Schwerin, Gustav Siehr, of Munich, and Th. Hauptstein, who were supported by the Dresden "Liedertafel" and members of the Cathedral Choir. On the same day, and in memory of the same event, Herr B. Bilse also gave a "Wagnerfeier" in the Concerthaus, when the programme was thus constituted:—Funeral March from *Die Götterdämmerung*; a "Faust Overture"; "Träume für Violine," arranged by Wilhelmj; Introduction to third act of *Die Meistersinger von Nürnberg*; Transformation Music and Temple Scene from the first act of *Parsifal*, arranged for orchestra by Bilse; Prelude and "Liebestod" from *Tristan und Isolde*; Forest Music from *Siegfried*; Prelude to *Lohengrin*; Entry of the Gods into the Walhall, from the *Rheingold*.

BRESLAU.—In honour of the 200th anniversary of Handel's birth, the Singakademie, which mustered on the occasion 400 singers, gave, under the direction of Dr Schäffer, a performance of *The Messiah*.

GENEVA.—Some time in the course of next month, Wagner's *Lohengrin* will be produced at the new Theatre, when it will be performed for the first time with a French version of the libretto. Felix Mottl, conductor of the Grand-Ducal Theatre, Carlsruhe, has superintended the rehearsals and will direct the first performance.

ROTTERDAM.—The further existence of German Opera here is now assured. A guarantee fund of 26,660 florins has been raised, and the regular Subscription List satisfactorily filled up. The season will extend from 15th September next, to 15th April, 1886, and comprise at least 75 performances.

PESTH.—The newest stage contrivance is one recently adopted at the new Operahouse, and consisting of a steam or vapour curtain after each act and during every change of scene. Wagner tried to utilize the idea for his *Nibelung* Performances at Bayreuth, but the noise of the engines proved a serious drawback. The system was tested with satisfactory results during the representations of Reyer's *Sigurd* at the Théâtre de la Monnaie, Brussels. One great improvement in it as employed here is the entire absence of noise.

PARIS.—A new opera, in three acts, entitled *Diane*, has been brought out for the first time at the Opéra Comique. The book is by M. Jacques Norman and M. Henri Regnier, the son of the famous actor of that name, and the music by M. Paladilhe, the composer of "Mandolinata." The principal characters are sustained by Mdme Mezeray, Mdme Chevalier, M. Talazac, M. Taskin, and M. Belhomme.

It is said that before definitively retiring, Tamberlik will sing in two operas at the Teatro Real, Madrid.

THE Italian papers assert that there will be an Italian opera company after all in London this season, even should neither Gye nor Mapleson run one, and that among the artists engaged will be Etelka Gerster and Campanini.

At a performance in Cassel on the last anniversary of C. M. von Weber's birth, when the receipts were devoted towards defraying the cost of the Monument to be erected to the composer in his native place, Eutin, the entire audience numbered—37 persons!

THE following, we are told, are the annual salaries of the leading singers at the Paris Grand Opera: Mdme Krauss, 127,500 francs; Mdme Isaac, 80,000; Mdme Richard, 65,000; Lassalle, 125,000; Salomon, 70,000; Melchissédec, 48,000; Dereims, 60,000; Bondouresque, 60,000; Faure, 180,000; Gailhard, 72,000; and Villaret, 72,000.

ST JAMES'S HALL.

MONDAY POPULAR CONCERTS,

TWENTY-SEVENTH SEASON, 1884-85.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE THIRTY-THIRD CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING NEXT, MARCH 2, 1885,

To commence at Eight o'clock precisely.

Programme.

PART I.—Quartet, in D minor, No. 2, for two violins, viola, and violoncello (Mozart)—MM. Joachim, L. Ries, Straus, and Piatti; Song—Herr von Zur Mühlen; Sonata, in A major, No. 6, for pianoforte and violin (Gade)—Miss Agnes Zimmermann and Herr Joachim.

PART II.—Andante and Rondo, for contrabass, with pianoforte accompaniment (Bottesini)—Signor Bottesini, his only appearance; Song—Herr von Zur Mühlen; Quintet, in A major, Op. 114, for pianoforte, violin, viola, violoncello, and contrabass (Schubert)—Miss Agnes Zimmermann, MM. Joachim, Straus, Bottesini, and Piatti.

Accompanist—Signor ROMILI.

THIS (SATURDAY) AFTERNOON, FEBRUARY 28, 1885,

To commence at Three o'clock precisely.

Programme.

Sextet, in G major, Op. 36, for two violins, two violas, and two violoncellos (Brahms)—Mdmé Norman-Néruda, MM. L. Ries, Straus, Zerbini, Pezzo, and Piatti; Serenade, "Awake, awake" (Piatti)—Mr Edward Lloyd—violinello *obbligato*, Signor Piatti; Scherzo, in B flat minor, Op. 31, for pianoforte alone (Chopin)—Mdmé Haas; Sonata, in C major, for violoncello and pianoforte (Piatti)—Signor Piatti and Mdmé Haas; Gipsy Songs, "Songs my mother taught me" and "Cloudy heights of Tatra" (Dvorák)—Mr Edward Lloyd; Sonata, in G major, Op. 30, No. 3, for pianoforte and violin (Beethoven)—Mdmé Haas and Mdmé Norman-Néruda.

Accompanist—Mr CH. H. PRINS OULD.

DEATHS.

On February 23, at St Leonards, KATE HARRIET, the wife of GEORGE AUGENER, 207, Adelaide Road, London, N.W.

On February 19, at 32, St George's Road, Eccleston Square, IMOGENE, wife of FRANK MARSHALL, Esq.

On February 18, at his residence, Ealing, Captain A. P. HOBSON, many years manager of the Westminster Aquarium.

TO CORRESPONDENTS.

HELIOR LE PRUSE.—Apply to Garnish of the Mount. Urre is a too convenient authority.

REID FESTIVAL and T. J. D. (Taunton).—Unavoidably postponed till next week.

The Musical World.

LONDON, SATURDAY, FEBRUARY 28, 1885.

Sonnet.

*The cloudy sky, while its own clouds drift on,
Remains. The chimney smoke is blown away,
But not the gloom beneath whose heavy sway
The pent soul murmurs. Ever and anon,
Fine rain falls noiseless in the winter-wan
Light of an afternoon of lengthening day,
Where gardens dark with houses dull and grey
Waste for the slow return of one long gone.*

*Yonder the lime-trees are all motionless:
Yet blows there a keen wind among the pines,
With music joyous from the ship of spring;
And, hid from earth by yon blind wilderness
Of cloud, the glorious sun in Heaven shines
Making the soul gleam gladly where they sing.*

Polkato.

HIS ROYAL HIGHNESS THE DUKE OF EDINBURGH has graciously accepted the dedication of the Dramatic Overture, composed by Mr Gustav Ernest, which recently obtained the prize offered by the Philharmonic Society of London.

SPONTINI TO BARON TAYLOR.*

Paris, 4th May, 1846.

Monsieur le Baron,—After the many amiable, kind, and friendly protestations which, in the course of three years, you have been pleased often to express to me, I should think myself guilty of an absolute offence towards you, did I not entertain a very certain conviction that you will have the goodness, which will be a pleasure, to seize with eager alacrity the splendid event so grandly glorious and striking, such as you have so energetically expressed and described to me, which the true and noble public of the Grand Opera have just offered you, and proceed to pay a visit, with the fire, the just feeling, and the irresistible ascendancy which characterize you, Baron, to the Minister of the Interior and to the Count de Montalivet, to the end that they may make amends for a most crying piece of injustice, with which the said public have just so loudly reproached them, namely the injustice of leaving without an officer's decoration, or even a commander's (according to opinion, the general voice, and right), the breast of a French Knight of the Legion of Honour, who has been one for thirty-six years! (In testimony of this there is the grand and thousand times glorious Napoleonic medal of the grand decennial prize of 1810, which in the month of October last I left with this object at St Cloud, where it is still retained in the hands of the Count de Montalivet, as a sacred deposit of a unique and most precious monument of glory!)

I did this because the Count, my noble brother in rank, was good enough to offer spontaneously, with extreme and kindly attention, to exert himself with the Minister for this equitable act of reparation in favour of one who has been an old Knight of the Legion of Honour for thirty-six years, and is, also, a knight and even an officer and a commander, of ten other foreign orders! besides being a patrician noble of the Roman States, created by His Holiness the Pope, Count, with Countship, of Sant' Andrea! A member of twenty leading European academies and universities, and of the Royal Institute of France! Founder of numerous benevolent institutions, of Monts-de-Piété and other establishments for the public good, which you will find named in the accompanying printed list (it is not his fault that he does not appear in it as the founder of the Association des Artistes Musiciens of France!), and, lastly, composer of *La Vestale*, *Cortez*, *Olympie*, *Milton*, and some fifty other productions and dramatic works, in Latin, Italian, French, and German!!!

I will not add a single word more to maintain my rights (comprising in the foremost rank the right of finding the doors of the Grand Opera always wide open for my numerous scores, both known and unknown in Paris!), as well as the justice due to me from the King of France, whom I have served, though he may be ignorant of it, at foreign courts! I served the partiality and the pleasure of the late King, who treated me like a father, as his son treats me like a friend! You will feel on this subject, Baron, you will think and speak much better and more than I could myself on the matter in question!! I conclude, consequently, by begging you not to lose a single instant, and to accept beforehand my warmest gratitude and the most distinguished assurances of my very high consideration, with which I have the honour to protest that I am, Baron, your very obedient and very devoted servant,

SPONTINI,

Count of Sant' Andrea.

AN ARROW AIMED AT WAGNER.

Writing in the New York *Key-Note*, Frederick Archer expresses himself with indigenous ferocity, as under:—

"The vocalist was Fraulein Marianne Brandt, who sang with great intelligence and dramatic force Liszt's 'Jeanne d'Arc,' and was also heard in a fragment from Wagner's *Tristan und Isolde* entitled 'Liebstod,' and, if incoherent ugliness of every conceivable kind and cacophonous noise could annihilate for ever 'the passion that o'ermasters us all,' Wagner certainly would have succeeded in

*The French original of the above high-flown letter was lately purchased by M. Wekerlin, Librarian of the Paris Conservatory of Music, at a sale at the Hôtel Drouot. However involved and obscure in style, it proves with tolerable clearness that the reputation enjoyed by the writer for egotism was not unmerited.—J. V. B.

accomplishing that result. It is impossible to conceive a greater outrage on art than this bombastic and pretentious monstrosity, which does not possess one redeeming feature, even if viewed by the light cast on Wagnerian methods by a 'physiological psychologist' of the most advanced type. Even the ravings of insanity are positively enjoyable when compared to such a perpetration as that here referred to and cynically described as *music*!

"It seems, indeed, as though Wagner in his egotism sometimes amused himself by taxing the credulity of his most ardent admirers by indulging in extravagant musical jokes, for it is not conceivable that he could in sober earnest have intended the 'Liebstod' to be accepted by musicians as a work of inspired genius."

[*De gustibus, &c.—Dr. Btingr.*]

CONCERTS.

ROYAL COLLEGE OF MUSIC.—The tenth pupils' concert took place on Thursday evening, in the West Theatre of the Royal Albert Hall. These concerts are open to pupils of the College and their friends, donors, and annual subscribers, by tickets to be obtained on application at the College.

MME JENNY VIARD-LOUIS' BEETHOVEN RECITALS.—The fourth of the Series was given at Princes' Hall, Piccadilly, on Thursday morning, February 19th, when the accomplished French pianist played the "Seven Bagatelles," Op. 33, for pianoforte alone, afterwards giving the "Nocturne in D major," Op. 41, for pianoforte and viola, with Herr Grossheim. The feature of the concert was the repetition (by general desire) of the "Sonata in D minor," No. 2 of Op. 31, and after a fine performance Mme Viard-Louis was warmly recalled. The same compliment was paid to her and Mr Jensen after the "Serenade" for pianoforte and flute, Op. 41, and again at the conclusion of the "Six Variations," Op. 34, for pianoforte alone. Mme Rose Hersee was the vocalist and gave four of the "Schottische Lieder," Op. 108, Nos. 15, 20, 21, 24, gaining a recall for the last. Mr Lindsay Sloper accompanied the *Lieder* at the pianoforte, the violin and violoncello being held respectively by Herr Grossheim and Mr Libotton.—E. S. M.

A RECITAL of pianoforte music by Mr Max Pauer, son of the well-known and eminent professor, attracted a numerous gathering of amateurs to Princes' Hall on Wednesday afternoon. The young artist—who in years, at any rate, is little more than a boy—performed a selection of works by composers from Handel to Liszt, but nearly all the pieces were from the pen of classical masters, among whom Handel, Bach, Mozart, Beethoven, Schubert, Mendelssohn, and Schumann were represented. For the wise preference thus shown, the audience were entitled to look, considering the nature of the training which Mr Max Pauer must necessarily have received from his father, whose classic preferences are by no means a secret. Let us hope that the youthful pianist will never desert the standard under which he has thus appeared, or join what the late Prince Consort, in his letter to Mendelssohn, called the "Baal-worship of art." It would be improper to apply in this case the severe standard of criticism by which we judge artists of experience and fully-developed abilities. The question in point is whether Mr Max Pauer has, during his few years of life, caused words of encouragement to be due to him as of right. We think he has, and that his exceptional qualifications at the present early stage warrant a confident hope that at a ripper period he will stand before the public as a very valuable artist indeed. Mr Max Pauer essayed Beethoven's Sonata in E (Op. 109), but this we think, was not a wise choice, although the performer showed that he had the work under his fingers. Much more complete effect was made in Handel's suite in E major, containing the air known as the "Harmonious Blacksmith," Schubert's *Clavierstück* in E flat minor, and Mendelssohn's Caprice (Op. 30, No. 3). Taking the performance of these as a measure of the success of the recital, we are enabled to pronounce it most satisfactory and hopeful. Mr Max Pauer's doings in the more immediate and—as to his pretensions—determining future will be watched with great interest.—D. T.

SIGNOR MARIO COSTA gave a concert at Princes' Hall, Piccadilly, on Tuesday evening, Feb. 24, for the purpose of making his compositions known to the public. He succeeded in winning their approbation, most of his songs obtaining hearty applause, especially one of his latest (sung for the first time in public) entitled "In silence." It was rendered with genuine feeling by Miss Elizabeth Hamlin. Mr George Power also obtained general approbation for the style in which he rendered a *barcarola*, "Il alto mare," and Mme Hirsleemann for a song, "Un organetto suona per la via; both had to be repeated. Mr Isidore de Lara, besides his own musicianly setting of excerpts from Lord Lytton's poem *Lucile* (which he entitled "To the Palms"), sang, with effect, Signor Costa's "Credor non

posso," which, had it not come so late in the evening, the audience would like to have heard again. Signor Costa had also the assistance of a select choir, who contributed the "Handmaidens' Chorus," and the "Hunting Chorus" from Mr Alberto Randegger's popular cantata, *Fridolin*, the composer, who also accompanied many of the songs given during the evening, conducting. A duet by Goring Thomas, "Sous les étoiles," was very nicely sung by Miss E Hamlin and Mr J. Robertson, the gentleman subsequently giving Mr Randegger's beautiful song, "Safe there to rest." Miss Grace Damian also assisted, and some pianoforte pieces were played by Signor Carlo Albanesi, one of them, a "Menuet," of his own composition, being unanimously re-demanded and repeated *con amore*. The concert finished by Signor Mario Costa singing a Neapolitan song of his own composition. The room was filled by a very "aristocratic" audience.

PHILHARMONIC SOCIETY.—The first concert of the Philharmonic Society's seventy-third season took place on Thursday evening in St James's Hall, under the conductorship of Sir Arthur Sullivan, when the following compositions were performed:—

Overture, *Athalie* (Mendelssohn); Aria, "Sweet Bird," *L'Allegro ed il penseroso* (Handel)—Miss Elly Warnots—flute *obligato*, Mr Oluf Svendsen; Concerto, violin (Beethoven)—Herr Joachim; Symphony in F, No. 3, first time at these concerts (Brahms); Aria, "Come per me sereno," *La Sonnambula* (Bellini)—Mdlle Elly Warnots; Overture, "Ruler of the Spirits" (Weber).

The arrangements for the series of concerts include the production of several novelties—a symphony by Anton Dvorák, specially composed; a so-called "Symphonic Poem," in which Moritz Moskowski will rhapsodise about Joan of Arc; an orchestral serenade by Mr Thomas Wingham; and a prize overture by Herr Gustav Ernest, which the directors consider to be worth twenty guineas. So far so good; but on looking through the programmes as at present arranged we find the names of two Englishmen only—Sir Sterndale Bennett, who is a classic, and Mr Wingham. Can it be wondered at that foreigners style England "unmusical" when the foremost English society tries its best to put this country in that light?

M. VERBECK.—The consummate ability of M. Verbeck as a *prestidigitateur* and illusionist has been much talked of abroad. This celebrated artist is now here, and holding periodical *séances* at the Prince's Hall, Piccadilly. A visit to one of his agreeable *réunions* may well be counselled, for, as a professor of the mystifying dexterities which he so deftly practises, we remember no illustrator of former days—and there have been many of them—who has defied the eye, and "paltered with us in a double sense," so inscrutably as this ingenious gentleman. The first part of his programme is chiefly devoted to experiments with cards; and his proficiency in the arts of "palming," "ruffling," "forcing," "springing," "slipping," and the numerous other technical definitions into which the artifices of the moment resolve themselves is simply wondrous. Besides these bewildering demonstrations with a pack of ordinary playing cards, M. Verbeck's *répertoire* is enlarged with the more familiar deceptions of the ordinary "wizard," such as the unexpected abstraction and multiplication of money counters, borrowed rings found buried in tripled envelopes in wisps of crushed paper, watches that fly to the remote corners of the hall and are extracted from the waistcoat pockets of unconscious spectators, and the like. As above intimated, some of the performances are not new of their kind; but in the case of M. Verbeck, nothing that we have seen has ever reached the ease with which they are executed, or the matter-of-course certainty awaiting the results, impossible of realization as they appear to be. We have had nothing so supremely perfect in card trickery, or in the manifold diversities of chamber conjuring, since the days of Hermann and Robert Houdin; and the feats of M. Verbeck are all the more illusive inasmuch as they are done entirely without mechanical aids and with but little visible suspicion of collusion. The mesmeric phenomena which constitute the second part of the entertainment belong to a species of exhibition of a now somewhat exhausted interest. Nevertheless, M. Verbeck, as the medium, and Mdlle de Marguerit, as the subject, give a series of illustrations which at least puzzle the spectator if they do not altogether astonish him.—H.

BLACKHEATH CONSERVATOIRE.—The scholarship, prizes, &c., won by students of the Blackheath Conservatoire of Music at the last examination, were distributed to the successful competitors, by the Dowager Marchioness of Downshire, at a recent meeting of subscribers and friends of that institution. The proceedings commenced with a concert, in which several of the prize winners gave proof of their ability. Miss Ada Fate, pupil of Mr Alberto Visetti, sang Sir Arthur Sullivan's ballad, "The Distant Shore," with a refinement of style highly creditable to her able instructor. Miss Mascall, pupil of Mr Aguilar, played Chopin's Nocturne, Op. 9, No. 2, and her teacher's "Mazurka du Nord"; Miss Alice Marten, pupil of Mr C.

Edwards, played Chopin's Etude in G flat, and a Minuet of Schubert, with great success; Miss Moore, pupil of Mr W. H. Cummings, won the chief success of the concert in Cowen's "Light in Darkness," and was compelled to repeat the last verse; Mr Yearsley, pupil of Mr Visetti, sang Mozart's "Dalla sua pace" with refined taste; Miss E. S. Gillespie, pupil of Mr C. Gardner, played in good style Lachner's "Prelude and Toccata," Op. 57; and Raff's "Polka de la Reine" was played by Miss Kate Tester Jones, a pianist of remarkable merit. The "Duo Concertante," by De Beriot and Osborne, on themes from *Guillaume Tell*, played by Miss Kate Tester Jones (pianoforte) and Mr W. Webster, junr. (violin), was one of the most delightful features in the programme. Certainly the most interesting was the introduction of a new song, "The Last Tryst," composed by the Harmony Prize winner, Miss H. Henderson, pupil of Mr J. T. Field. The melody of this song is fresh and pleasant, the accompaniments are well harmonized, and the composition affords proofs of the excellence which characterizes the teaching provided at the Blackheath Conservatoire of Music. The song was well sung by Mr W. Webster, Jun., hon. sec., and won much applause. The concert was divided into two parts, between which came the distribution of prizes. The Dowager Marchioness of Downshire, introduced to the meeting by the president, Henry Hersee, Esq., discharged her task with charming affability, and addressed to each prize-winner appropriate words of congratulation and acknowledgment. This ceremony over, the audience were gratified with a representation of *The Lost Husband*, operetta written by the Dowager Marchioness of Downshire and composed by her daughter-in-law, Lady Arthur Hill, who conducted a most successful performance. The three characters in the operetta were impersonated by Mrs Godfrey Pearse (daughter of Signor Mario) as Rita, Mr C. Colnaghi as Gasparo, and Mr Cotsford Dick as Peppé. Laughter and applause were frequently elicited; Peppé's song, "I'm happy as an Emperor," was encored, and at the conclusion of the sparkling and well-written *trio finale* all the artists were called before the curtain, and the fair composer was rewarded with specially enthusiastic applause. The Blackheath Conservatoire of Music, established in October, 1881, has been very successful. In 1882 it averaged 95 pupils per term of three months; in 1883, 113; in 1884, 201; and for the current term has over 250 pupils. The staff of professors at this time actively engaged in teaching include nearly forty of the best teachers available, and, in order to accommodate an increased number of pupils, it is proposed to build a spacious institution, with class-room, concert-hall, and theatre. Several thousands of pounds have already been subscribed, and there seems little doubt that the Blackheath Conservatoire of Music is destined to become the chief musical academy for the county of Kent.

PROVINCIAL.

MANCHESTER.—MR R. ANDREWS' MATINÉE MUSICALE.—A morning concert was given in the Athenæum on Monday, Feb. 23, by the veteran Manchester musician, Mr R. Andrews, of Longsight, whose name has been before the musical public for half a century. The concert, strange to say, was only very thinly attended, though we cannot doubt—says *The Courier*—that, had its character been fully known, the hall would have been filled with an audience only too willing to do honour to the primary figure on the platform. It was something absolutely remarkable to see a reverend musical patriarch of more than 80 winters take his place, with but slight assistance, at pianoforte and organ, and execute a long programme, both as soloist and accompanist, on a cold, damp February afternoon. Naturally and properly the programme abounded with compositions and arrangements by the concert-giver, who had the assistance of several competent vocalists, among whom was Miss Louisa Bowmont, who gave "We have been friends together" (Andrews), and "Father, O guide Thou me," from Mr Andrews' *Magdala* (dedicated to Lord Wolseley), a work for the pianoforte which deserves to be still more popular than it is. The piece consists of solo, fantasia, and song. As the name implies the work is descriptive. A second air in this composition, "Father, look down on me," was sung by Mr Yates, who also gave "Bow down Thine ear, O Lord," one of Handel's lovely secular songs, adapted by Mr Andrews to the prayer of the psalmist. Mr Kennedy, who was in capital voice, sang very tastefully "Old Friends" (melody by Felton, arranged by Mr Andrews). Mr Andrews himself contributed several choice solos on an excellent grand pianoforte with the ripened expression of a lifetime spent, it may be said, in the music room. Mr Andrews has been all his life an enthusiastic student of Handel, and has successfully adapted many of the great composer's gems of unfading lustre to enrich our musical libraries and give delight to thousands.

BRIGHOUSE.—A concert was given in the Town Hall on Tuesday evening, February 10th, under the auspices of the Choral Society of

the town. The principal attraction—says *The Brighouse News*—was Miss Adelaide Arnold, Associate of the Royal Academy of Music, who played a solo on the harp, "Autumn," from John Thomas's *Seasons*, and subsequently "La danse des Fées," by Parish Alvars, which elicited a genuine encore, but the clever harpist only returned to the platform and bowed her acknowledgments. Her next piece was, in conjunction with Messrs A. Sladin and Pearson, a trio on airs from *Masaniello* for harp, flute, and pianoforte. In this an opportunity was afforded to each performer in turn to bring prominently before the audience the qualities of the different instruments, and this was done in a pleasing manner, the various themes being brought out with great clearness. An encore had to be responded to. Miss Arnold's last performance was a descriptive solo, representing the stillness of night, dawn of day, rising of the sun, march in the distance, and festivities after victory. An encore was the result, and the harpist responded with another solo, which was given with beautiful effect.

DUBLIN.—MISS ADELAIDE MULLEN'S CONCERT.—On Monday evening, Feb. 16, Miss Adelaide Mullen held her annual concert in the Antient Concert Rooms and was cordially received. Her singing commanded the widest admiration. Her first song, "A Te," a romanza of Caracciolo, proved effective to a high degree. In her second, "Oh! who can guess my emotion?" the charming gifts with which Miss Mullen is endowed was displayed to even greater advantage. The purity and sympathy with which she interpreted Mendelssohn's lovely song won for her rapturous applause and an encore. Among the features of the concert was the opening duet of the "classic" scene of Boito's *Mefistofele*, "La luna immobile," charmingly given, and in which Miss Mullen shared the compliment of a re-demand with Miss Annie Layton. The "Gondoliera" of Blumenthal is well suited to Mr Henry Beaumont's voice, and he sang it remarkably well. Mr Ludwig was in capital voice, singing with effect, among other pieces, "Nazareth" (Gounod). The talent of Herr Rudersdorff was displayed to advantage in three violoncello solos, and the concert—an extremely pleasant one—concluded with the quartet, "Sweet is the hour of rest," by Mdles Mullen and Layton, and Messrs Beaumont and B. Mullen.

NOTTINGHAM.—On Thursday evening, Feb. 5, a service of sacred music was given at the Congregational Church, Addison Street, to celebrate the opening of a new organ. There was a large attendance. The total cost of the building, which was only opened about twelve months since, has been £6,000, including the organ, which represents £400, and there is now a sum of about £1,000 owing. Messrs C. Lloyd & Co., of Nottingham, are the builders of the instrument, and in their work they have gone on lines suggested by Mr S. D. Major, the organist of Percy Chapel, Bath. All the latest improvements have been adopted, and the full scale pedal organ and the swell are supplied with vertical shutters. The case is of the best pitch-pine, whilst the front pipes are of spot metal. The specification of the organ is as follows:—

GREAT ORGAN—CC to G, 56 notes.—Open diapason (large, full scale), 8 feet, 56 pipes; dulciana, 8, 56; stopped diapason (treble to tenor C, bass to CC), 8, 56; principal, 4, 56; harmonic piccolo, 2, 56; keraulophon, 8, 44; German flute, 8, 44; clarionet, 8, 44.

SWELL ORGAN—CC to G, 56 notes.—Bourdon, 16 feet, 56 pipes; open diapason, 8, 56; viol di gamba, 8, 56; lieblich gedact, 8, 56; gemshorn, 4, 56; vox celeste, 8, 44; mixture, IV. ranks, various, 224; horn, 8, 56; oboe, 8, 56.

PEDAL ORGAN—CCC to F, 30 notes.—Open diapason, 16 feet, 30 pipes; bourdon, 16, 30.

COUPLERS.—Swell to pedals; swell to great; great to pedals; swell octave to great; swell sub-octave to great. Two composition pedals.

The vox celeste stop has been given by a member of the congregation. Mr H. S. Irons, the organist of St Andrew's Church, was announced to give a recital, but owing to the serious illness of his brother he was unable to be present, and at a very short notice Mr H. Housley, F.C.O., undertook the task. He displayed the capabilities of the instrument very cleverly, and the tone was considered to be excellent. The anthem, "But the Lord is mindful," was given by the choir, and the solos, "The Better Land" and "Angels ever bright and fair," were sung by Mrs Bennett and Miss Sherlock respectively.—*Nottingham Guardian*.

Die Kaiserstochter, a new three-act opera by William de Hann, has been successfully produced at the Grand-Ducal Theatre, Darmstadt, where the composer is conductor.

SIR HERBERT OAKELEY, Professor in the University of Edinburgh, and Mr Walter Parratt, organist of St George's Chapel, Windsor, it is reported, are to compose the music to be performed at the marriage of the Princess Beatrice with Prince Henry of Battenberg.

FUNERAL OF MDME SAINTON-DOLBY.

On Monday, at noon, the remains of the late eminent artist, Mdme Sainton-Dolby, were laid to rest with those of her mother in the family vault at Highgate Cemetery. The proceedings were of the simplest character, and only made special by the large number of sorrowing friends who were present and the many tokens of sympathy which met the eye. Moved by a pious feeling the young ladies of Mdme Sainton-Dolby's Vocal Academy proffered their musical services at the grave, but it was thought advisable not to depart from the unostentatious plan that had been determined upon. The funeral procession, which left Gloucester Place at eleven o'clock, consisted of an open hearse, beautifully decorated with floral tributes, and several private carriages containing the chief mourner, M. Prosper Sainton, his son, Mr Charles Sainton, and members of the family. No invitations had been issued to other than relatives, but a crowd of friends gathered at the cemetery or joined the procession at points along the route. Among those who paid this last mark of respect were Sir George Macfarren, Sir Julius Benedict, Dr Steggall, Messrs Alberto Randegger, Walter Macfarren, W. Dorrell, W. F. Low, C. Sparrow, F. R. Cox, Fiori, and John Gill (who attended as representatives of the Royal Academy of Music). Messrs Edward Lloyd, Vert, Henry Littleton, Alfred Littleton, Lawlor, Wilford Morgan, Stanley Lucas, Joseph Bennett, Ganz, Frost, Lady Benedict, Mrs Ganz, and a large number of ladies, members or former members of Mdme Sainton's Vocal Academy. The service was impressively read by the Rev. Walter Abbott, rector of Paddington, and the scene at the vault was remarkable for the evident depth and sincerity of the general sorrow. Not far short of 150 friends sent wreaths, crosses, and other floral designs to mark their respect and sympathy. These pretty tokens, literally hiding the coffin from sight and piled around the grave, gave a touch of light and beauty to the scene. Among those from whom they came were Lady Wrottesley, Mrs Arthur Head, Mdme Patey, Miss Levy, Mrs E. Goetz, Miss Mary Davies, Miss Fyffe Duff, Mdme Antoinette Sterling, students of the Royal Academy of Music, pupils of the deceased artist's vocal academy, Sir G. Macfarren, Mr and Mrs Randegger, Lady Sandford, Mr and Mrs W. Shakespeare, Mr J. M. Levy, Mr Sims Reeves, Mr Val Prinsep, Mdme Marie Roze, Mr and Mrs Beatty Kingston, and Sir Julius and Lady Benedict.

CRYSTAL PALACE.

Last Saturday was performed at the Crystal Palace, for the first time, Raff's Symphony No. 11, in A minor. Called "Winter," it is divided into four movements, *allegro*, *allegretto*, *larghetto*, *allegro*—all lengthy and tiresome. The audience received it with very moderate applause. Mendelssohn's Concerto in D minor was performed with surprising agility and accuracy by Mr Max Pauer, who subsequently gave, as solos, the March, Op. 78, No. 4, by Schumann, and Benda's "Cascade du Chaudron," a piece well suited to his capabilities. The vocalist was Mdme Maria de Lido, from the Opera of St Petersburg. She contributed Verdi's "Caro Nome" and a *cavatina* from Gounod's *Cinq Mars*, in each instance being "recalled." The programme included the Overture *Egmont*, that to Berlioz's *Carnaval Romain*, and the prelude to *Lohengrin*. It will be noticed that the programme was longer than usual, while the programme-book was much shorter, nothing except the Raff Symphony being "analysed." The Mendelssohn Concerto and the Beethoven Overture were dismissed with a few words—Wagner speaking for himself in French.

BERSULES.

HANDEL SOCIETY.

In the year which brings the bi-centenary of Handel's birth, a Handel Society should speak out, or ever after hold its peace. Our own Handel Society—an association formed of amateurs belonging to what are called the upper classes of society—could not be oblivious of this fact. Hence the performance in St James's Hall, Saturday evening, February 21st, of the master's oratorio *Saul*. That work is not often heard in England, though selections from it have been made familiar at the Triennial Festivals held in the Crystal Palace. By no means does *Saul* represent the immortal Saxon at his best. Indeed, amateurs marvel at the gulf separating *Saul* from its immediate successors, *Israel in Egypt* and *The Messiah*. There is this to be said, however, with regard to Handel's compositions, that not one of them lacks proof of his genius. In the least worthy we find pieces

such as only Handel could have produced, and that redeem it from just neglect. *Saul* offers no exception to the rule. Its second part especially is full of noble and expressive strains—simple, if you will, like the "Dead March," but, also like that undying page, adapted to discharge music's highest function. The Handel Society did well, therefore, to produce *Saul* at what was doubtless meant to be a commemorative concert. Our only regret is that the grace and completeness of the tribute was marred by a proceeding which we charitably attribute to mere thoughtlessness, but cannot ignore. The performance had begun, and the first movement of the overture was progressing, when the Prince and Princess of Wales entered. At once the conductor, Mr F. Docker, stopped the orchestra, and gave the signal for "God save the Queen," at the close of which he returned to Handel, and began again. Loyalty is a good thing, and it is lawful and right to honour those who worthily bear the burden of dignity, but there is a time for all things, and observances which are praiseworthy in their place may elsewhere degenerate into mere flunkeyism. Such an occurrence as that we now censure would not have been possible out of England, and it made every one who saw its relation, or want of relation, to a true artistic spirit, blush at the actuality here. The rendering of the oratorio by an orchestra, chorus, and soloists almost wholly composed of amateurs was most creditable, and tended to call forth important reflections upon the proximate development of music in its relation to public performances. We seem to be entering upon an era of efficient amateurism, against which professional musicians may find it more and more difficult to hold their own. The airs were sung by Miss Ellicott, Mrs Tuer (a most admirable contralto), Mr Lionel Benson, Mr Pownall, and the Hon. Spencer Lyttleton; the orchestra, led by Mr Burnett, and including many lady performers, was surprisingly efficient; while the chorus, though neither full-voiced nor well balanced, showed zeal and skill. Mr Docker was a good conductor.—D. T.

ROYALTY THEATRE.

NINICHE.

Without disclosing any fresh view of the ways of life, or the manners of modern society, this sprightly vaudeville adds another to the long list of comedies which never tire of enforcing the folly of age consorting with giddy youth. Yet the folly is perhaps not altogether so real as apparent. In one regard there is evidence which leads to the belief that the affection of an old man is of more value, at least to himself, than that delighted in by those who fancy they have length of years for the enjoyment thereof; for the fire of love once kindled within the enfeebled tenements has not time to burn itself out before the heart's tender fibres themselves dry up and decay. Let poets say what they will about the never-dying flame, the fact remains that it often burns only for a short time, then perhaps goes out in utter darkness, and everything pertaining thereto passes away into oblivion. Now the aged lover has this advantage, he seldom lives long enough to experience the lot which sometimes falls upon mortals consumed by early passion, he is usually spared the feelings of desolation which come over a heart that can supply no more fuel for the raging passion, he is relieved of the task of carrying to his home, by night and by day, the heavy burden of a loveless soul; on the contrary, the evening glow cheers him even while the gloom of decay is closing around, while the chill of death is creeping over him. Yet should this venerable pilgrim be found sunning himself during his last few hours in love's fleeting glory, should he but dare snatch a comfort from the stores of youth, then is he immediately held up to scoffs and jeers, nay, the execration, or, what is worse, the pity of mankind. For what reason? Is it so bad a bargain after all to secure that which youth is eager to purchase even by the servitude of a life? Why a fool for pursuing that which the quicker witted deems the highest wisdom to possess? Surely if one be winter lunacy the other must be summer madness. Let the adventurous patriarch but gain a prize, then all younger competitors gather round to trip him up, to cover him with ridicule, shame, and infamy. So it is in *Niniche*, the play at present before us. An apparently virtuous old nobleman, Le Comte Corniski, having married a young person named Niniche, without consulting society, and without paying due regard to the honour of his name, is assailed throughout the three acts of the play with every possible machination by members of a class of society which he has in no way injured, by persons with whom, unfortunately for himself, he has become by marriage hopelessly entangled. In ignorance of his wife's antecedents, he accompanies her to Trouville, where waiters and porters babble of his age and her youth, of his ugliness and her beauty; where the *baigneur* Gregoire, a salt-water Don Juan, dares intrigue against his dignity and happiness; where one, Anatole de Beaupersil, a former adherent of his Parisian wife, appears on the

scene to weave the plot of deception and disgrace; where, whilst being entrapped and befooled, the poor pedantic diplomatist never thinks of looking for sign of sympathy from a crowd too blinded by vulgarity to recognize the distinction which marks every word and gesture of the simple-minded, quiet-mannered gentleman. Spectators thoroughly delight in watching the cruel sport, whilst being at the same time conscious that every laugh raised is at the expense of the only respectable individual appearing before them on the stage. Their amusement is heightened when, following *Le Comte de Paris*, they find that the negotiations upon which he is engaged, at the command of his sovereign, must end in revelations of his wife's early career, the disclosure of which cannot fail to inflict the keenest torture upon one who, in a way, is alive to the sense of honour. Every ruse played upon him increases merriment, every poor artifice is enjoyed, and no stratagem is looked upon as too mean so long as it further perplexes the unsuspecting victim. How it is that spectators are made happy at the sight of actions done on the stage, which if enacted in real life would excite contempt and loathing, is a question which must be left for professors of ethics and psychology to solve. One thing is certain, the French wit is the quickest at transforming respectability of any sort, providing only it has a particle of dullness in its composition, into positive ridicule, and the authors of *Niniche*, MM. Alfred Hennequin et Albert Millaud, are thorough experts in this craft of transmutation. The part of *Le Comte Corniski* is now played at the Royalty Theatre by M. Didier in an admirable manner, the stony unconsciousness of the diplomatist being maintained throughout with remarkable persistency—the stolid features never relax, the dull eye never brightens, and the presence of the public is as much ignored as the designs of his tormentors are unrecognized. Perhaps, in deference to an English public, the compromising character of the young wife is portrayed by Mme Jane May in a way that certainly provokes no antagonism. Upon the shady side of *Niniche's* reputation no very strong light is allowed to play. Indeed, one cannot but be struck at the address and skill of the actress in rounding off vicious excesses to an extent that the part towards the end of the play secures a certain amount of sympathy. Whilst standing aghast at the audacity of the dramatist taking the heroine of his comedy from the ranks of the *demi-monde*, one cannot at the same time fail to appreciate the art, tact, and good taste of the performer in divesting the character of its grosser qualities. Indeed, Mme Jane May could not offend even when, in returning to her Parisian quarters, she draped herself in the costume worn in the courtizan days, sang the old songs, and indulged for an instant in *un léger pas de cancan*. About everything she said or did there was an accompanying refinement of look and gesture which disarmed adverse criticism; moreover, her singing is so natural as to claim special attention. The couplets commencing “*En frisonnant*,” with its realistic passages of chattering teeth, were given in pleasant style, while the air in the third act, “*Certes! Monsieur doit plaire aux dames*,” was rendered with archness and point. M. Colombe gave an entertaining and vigorous interpretation of the *baigneur* Gregoire. The scenic resources at the command of the management do not allow of any formidable show of bathing machines. Perhaps it was as well that little should be made of a subject not too well suited for theatrical display. Although an English audience could scarcely take much interest in the matter, yet something of British pride and prejudice might be abated by witnessing a representation of the decencies practised on the coast at the other side of the channel. True it is bathing is there carried on in crowds, but pretty and becoming costumes render the practice agreeable as well as healthy. With some degree of shame it must be confessed that until lately the English left propriety on the beach whilst disporting in the waves with the freedom and with a toilet emulating that of the natural inhabitants of the briny waters.

L. T.

“GENERAL DEPRESSION” AND THE INVENTIONS EXHIBITION.

(To the Editor of the “Musical World.”)

SIR,—While we professors of music are too dignified to imitate the example recently set us by our fellow-sufferers, the dock labourers, journeymen carpenters, and the unemployed generally, by getting up “a demonstration” on the Thames Embankment or outside St James's Hall, it is none the less an undeniable and most painful fact that the prevailing “depression” has reached even us, and made its awful presence felt very sensibly. As some proof of its unpleasant extension, I may point to the complete collapse of Italian Opera in England; not, surely, by reason of the decay of musical taste, nor on account of a preference for the “Music of the Future” (for that proved the last feather on the camel's back), but

because, for various reasons, it cannot be made to *pay*. “Surplus population,” that parrot cry of puzzled politicians, will also partly account for this deplorable state of things; a cause enormously aggravated by our recently instituted and reinvigorated *Musical Academies*, which are flooding the profession with young professors of more or less talent, to share with their more experienced brethren the daily decreasing amount of business now obtainable.

Thus viewing the condition of the profession, judge of my astonishment and disgust at reading in the newspapers (which are not, however, infallible) that it is the intention of the committee (or council, or whatever may be its correct title) of the Inventions Exhibition to engage the services of a German band for the daily performances at that essentially national institution! And observe, the evil does not stop at the loss by the English professor of this particular engagement, but will be enormously augmented by the members of the German orchestra obtaining other engagements, which would otherwise fall into the hands of native professors, and by many of them taking up their residence permanently in this country—as invariably happens on such occasions—thereby still further reducing the daily diminishing incomes of English musicians.

I have heard a great outcry about the want of patriotism of those few individuals who dare to rejoice in the successes gained by the brave and patriotic Arabs of the Soudan; yet, surely, even such conduct cannot be compared with that of these high-born and intellectual Englishmen (most of whom are supported by the contributions of English taxpayers), to whom has been confided the arrangements for an English national exhibition, but who not merely neglect the fine opportunity thus afforded them of providing a little extra employment for their not over-wealthy fellow-countrymen, but put themselves to a deal of trouble (and, probably, extra expense) to bring over a body of foreigners to compete with English musicians (unsurpassable in their art when wisely selected) in their exertions to obtain or maintain a respectable position in society, at a time, too, when, as that committee must well know, the musical profession is in a sadly depressed state.

It is urged by some unthinking persons that the engagement of this German band is necessary in order to exhibit the musical progress of various nations, as will, it is stated, be illustrated by small bands from China, Japan, and other musically peculiar countries; but this idea is palpably absurd; for while there is a marked distinction between the musical performances of these last-named countries and those of England, those of German and English orchestras are almost identical.

I could easily fill a dozen such pages as this with my protestations against this most unpatriotic proceeding, but surely what I have already urged should suffice to rouse the profession to exhibit its entire disapprobation of such abuse of delegated power on the part of those whose chief aim should be to protect British interests and encourage native talent. And this, if it be not now too late, should, I would suggest, take the form of a written protest extensively signed by the most prominent members of the profession, and be presented to the President of the Exhibition, H.R.H., the Prince of Wales, at the earliest opportunity.

Trusting that some of your numerous professional correspondents, better fitted by nature and education for the task than am I, will take up this subject, which effort, if too late to avert the present evil, may tend to prevent a repetition of the wrong on a future occasion, I remain, Sir, yours truly,

THOMAS REYNOLDS.

THE MONDAY POPULAR CONCERTS.

On Monday the concert began with extreme punctuality, a very good thing; only, the result was that the first and second movements of the Rasoumowsky Quartet were disturbed, and their proper enjoyment completely spoilt by the unhindered ingress of late comers. A Sonata, in F major, Op. 8, for pianoforte and violin, by E. Grieg, was introduced at this concert. Of its three movements, the second, *allegretto quasi andantino*, is the most pleasing, being either a Norwegian folk-song or else immediately inspired by one. The rest of the work has a good deal of prettiness in the way of diluted Schumann; but of concentration or development, nothing. It belongs to that wind-bag kind of music of which Raff's Symphony, played at the Crystal Palace, is a striking example. Mr Max Pauer gave Schumann's *Noveletten*, Nos. 2 and 8. Mr Maas was enormously applauded for his singing of “If with all your hearts” (*Elijah*) and Handel's “Tell, fair Irene,” while Herr Joachim literally brought down the house with Tartini's *Il Trillo del Diavolo*. CASTOR.

Mr Theodore Thomas has informed the New York *Liederkrantz* that, in consequence of his numerous engagements, he will be unable to accept re-election in the autumn as their conductor.

MUSIC AT FRANKFORT-ON-THE-MAINE.

(From a Correspondent.)

The budget of this month presents a list of distinguished and welcome guests.

Awaiting the overdue return of our *prima donna*, Mdme Schroeder, from a successful *début* at the New York Opera, Mdme L'Allemand, from Leipzig, formerly a member of the Frankfort Opera, made a short appearance, singing the title-parts of *Carmen*, (Maria) *Figlia*, *Lucia*, *Martha*, and, besides, *Philène*, in *Mignon*; *Rosine*, in *Il Barbiere di Siviglia*; and, *p. p. e.*, the Queen of Night, in *The Magic Flute*, on Mozart's birthday. Mdme L'Allemand is in possession of a high light soprano; her voice is pleasing, and the highest notes are given with ease and fluency. Her strong part is the coloured song. Her voice, however, lacks power, and has scarcely volume enough for *Lucia* and similar parts. Mdme L'Allemand is wont to show off in coloured passages; even to parts like *Martha* and *Rosine (Barbiere)* she does not hesitate to add embellishments and extra songs, giving, besides all the usual encores in *Martha*, an extra number in the last act; and in the *Barber*, two extras: the Variation of Proch, in the singing-lesson scene, and a song made up of brilliant passages in the last act. Mdme L'Allemand enjoys the advantage of youth in looks and expression. In her acting she has some archful winning ways about her. She is to appear, I understand, in London at some Opera next season.

Mr Perotti, the tenor—who is dividing his time between the German Opera at Frankfort, and Hungarian and Italian Opera at Pesth—has come back with the new year. He has added to his *répertoire* Lyonel (*Martha*), Edgar (*Lucia*), and Fernando (*Favorita*). As usual, he has also appeared as Arnold (*Tell*), Eleazar (*La Juive*), Masaniello, Raoul (*Les Huguenots*), and Jean of Leyden (*Le Prophète*). To-night he will sing the Troubadour (his best part), on which occasion Mdme Schroeder will appear first time on her return from America. The gifted Mdme Luger undertakes the part of Azucena. Griener, the German baritone (suitable for Italian music), sings Count Luna fairly well. In the performance of *Lucia* and *Favorita* Perotti made use of the Italian language. Perhaps, from his engagement at Pesth, he is out of the German text. However, being North Prussian born and bred, and having been at the Leipzig Theater for some time, Signor Perotti, *née* Herr Pretz, should have encountered no difficulty to sing, at least, the dialogues in his native German tongue. It gave rise to great mirth in the house when, to a long Italian preamble of "Edgardo Perotti," his partner, "Lucia L'Allemand de Lammermoor," sings, in reply: "What must I hear?" and "What is it you say?"

Verdi's *Un Ballo in Maschera* has been revived, under the direction of Kapellmeister Goltermann, with Mr Candidus (Richard), Griener (René), Mdme Ruzicka (Countess), and Mdme Trant (Page). This opera makes one always regret that Auber's historical *Gustave* has vanished entirely from the boards.

Zenobia, tragedy in five acts, by J. L. Klein (Berlin, 1876), with music by Carl Reinecke, Kapellmeister at Leipsic, was for the first time performed at the Stadttheater on Jan. 26th. The drama (a book of upwards of 200 pages), has been arranged for the stage by Wilhelm Buchholz, "Dramatrag" at the Royal Court Theater, Munich. The tenour of the piece, *Zenobia* striving to liberate her people from the yoke of the Romans, and to make her country happy, is described in the verse:

"Wofür ich Schlachten liefre?
Woran ich Leben Glück und Ruhe wage?
Nicht zog ich aus des Herrscher's Raserei,
Den Wahnortz der Tyrannenthum zu tilgen,
Um selbst den wahn zur Herrschaft zu erheben."

Mdme Lange, a handsome and stately young actress—a pupil of Maurice Strakosch—impersonated the heroine very satisfactorily. The only other important dramatic part is Mæortius her impassionate (unfortunate) lover, a second-rate Mortimer of Schiller's *Marie Stuart*; the other men are walking gentlemen. The *mise-en-scène* was very creditable, but, in spite of the advantage of a very good representation and the performance of Reinecke's appropriate music, the piece does not appear destined to be an addition to the stock dramas.

Klein, who has written a number of other pieces, all unknown to the public, did strive hard and in vain to see them performed. *Zenobia* was written about 1847. In his lifetime Klein was ardent, reviewing the performances at the Berlin theatres, and led a poor poet's existence.

The sixth concert of chamber music of the Museum Society had the assistance of Mdme Grosser-Rilke, the Royal Belgian pianist. The programme consisted of Quartet, No. 8, in F dur, by W. A. Mozart; Trio, for pianoforte, violin, and violoncello, Op. 65, in F moll, by Anton Dvorák (first time); and Quartet, Op. No. 4, in C moll, by L. van Beethoven. Mdme Grosser is a finished and

clever artist, of ladylike presence and prepossessing appearance, who did justice to Dvorák's difficult and exacting composition. The other executants were concertmeister H. Heermann, N. Koning, E. Welker, and V. Müller. The splendid rendering of the three different works has given much satisfaction.

A few days later, Mdme Grosser gave her own concert, with the assistance of the young violin virtuoso, Fernandez Abós, pupil of Joachim. The two artists played Brahms' Sonata, Op. 78, Mdme Grosser following with "Variations Sérieuses," by Mendelssohn; "Carneval, scènes mignonnes sur quatre notes," Op. 9, by Schumann; Ballade, Op. 47, in A-dur, by Chopin; and Valse-Caprice, by Strauss-Tausig. Unfortunately, Mdme Grosser, who had hastened to Gera to attend a Court concert, was suffering from a severe cold; and in the Chopin composition, playing without notes, her memory left her for a moment. She continued, however, after a few minutes, playing "Der Nachtfalter," and had to retire quickly after the concert to consult medical advice. The concert of Mdme Grosser was well attended by the *élite* of society, who were charmed by the talent and energy of the fair pianist. Young Fernandez Abós, who is, as yet, a talent in the storm and stress period, played Wieniawsky and Ungarische Tänze. Mdme Grosser-Rilke, you will, no doubt, remember as Mdme Rilke, well known in the London concert-rooms five or six years ago as the talented young Austrian pianist. She has since been married to Mr Grosser, a contributor to the Press and correspondent to some foreign newspaper in Berlin. Mdme Grosser intends re-visiting London next season.

On the 21st inst., the Quartettists of Museum Chamber Music gave a concert at the Kurhaus in Falkenstein in the Taunus. They played Schubert's Quartet in D moll; thence, with the assistance of Miss Davies (a charming young English pianist, and clever pupil at the Dr Hoch Conservatoire at Frankfort), Schumann's Es-dur Quintet and a few solo pieces. The Kurhaus at Falkenstein is an excellent institution for people suffering from weak blood, and a sanatorium for consumptives. There are eighty invalids in Falkenstein at present; and the day of the concert is marked with golden letters by the invalids, who one and all had derived much pleasure from the good music of this excellent concert.

The eighth Museum's Concert on Friday 23rd inst. offered a very substantial programme, viz., two symphonies—Es dur, by Haydn, and C dur, by Schumann—Overture to *Coriolan*, by Beethoven, and two violin concertos (Mozart's D dur and *allegro* and *allegro* from Spohr's Sixth Concerto). The soloist of the evening was Joseph Joachim, who was received and cheered throughout the evening with the greatest enthusiasm. In response to the hearty and spontaneous ovations, the illustrious artist played in addition a composition of Bach. There was no vocalist at this concert, an omission deeply felt under the vigour of a long orchestral evening.

For many weeks in advance the enterprising *impresario*, Herr Fischhoff, had announced the great concert of the royal tenor, Ladislav Mierzwinsky. It took place last night (28th) in the large concert hall; the prices for admission were rather high; however the hall was very well attended, and the success a complete triumph for the "Giant Tenor," as some critics apostrophise Mierzwinsky. He sang "Romanze," from *Les Huguenots*, Gounod's "Le Printemps," "Sicilienne," from *Robert le Diable*, and, in consequence of "massenhafter bitten aus Frankfurt" (requisitions by the bulk), as the programme stated, Mierzwinsky gave one more number, the *andante* from the air of *Lucia di Lammermoor*. The public, quite enthusiastic, were not to be done out of a repetition of each number. The other artists of the concert were the violin virtuoso, Tivadar Nachéz, and the pianist, Max Schwarz, of this city. Their exertions were praiseworthy. However, the audience had come to hear Mierzwinsky, in whom concentrated the interest absolute of the evening. Mierzwinsky is to appear at the Frankfort Operahouse by the end of February on three nights, he will sing Arnold (*Tell*), Troubadour, and Raoul.

Alfred Grünfeld, the excellent Vienna pianist, gave a pianoforte recital on Thursday, 29th inst., playing Chromatische Fantaisie und Fuge von Bach, Sonata, Op. 81 (Les adieux, l'absence et le retour), of Beethoven; Schumann's romantic Fantaisie, Op. 17, some minor pieces by Chopin, Saint-Saëns, Liszt, and some Fantasias of his own composition on *Lohengrin* and *Tannhäuser*.

The programme of the seventh concert of chamber music of the Museum's Society (this evening) is as follows: Quartet, Op. 24, in F dur, by August Klughardt (first time); Quartet, Op. 41, No. 3, in A dur, by R. Schumann; and Quintet for two violins, two violas, and violoncello, in C moll, by W. A. Mozart. The executants are concertmeister H. Heermann, N. Koning, E. Welker, V. Müller, and F. Bassermann.

On Feb. 2nd, the second concert of the Caecilian Verein took place, when, in memory of the two hundredth anniversary of George Friedrich Händel, his oratorio, *Judas Makkabäus*, was given. The soloists were Mdme Overbeck (soprano), Mdme Schmidlein (mezzo-

soprano, Mr Candidus (tenor), and Herr Hermann Taeger (baritone). The oratorio was splendidly rendered under the direction of musik-director Herr Müller.

On Feb. 4th, Messrs James Kwast, Willy, Hess, and Hugo Becker, with the assistance of Mr Alfred Hess, gave the third of their chamber music evenings. The programme was: Sonata for violin and viola by T. M. Leclair (1697-1764); Trio, Op. 26, in E moll, by Bernhard Scholz; Adagio and Finale from the Sonata Op. 19, for piano and violin, by Anton Rubinstein, and Trio, Op. 99, in B dur, by F. Schubert.

The 9th Museum's concert (on 6th inst.) gave a very exquisite performance of Brahms's Second Symphony, in D dur, and Volkmann's Concerto, Op. 33, in A moll, with the violoncello artist, Herr Julius Klengel, from Leipsig, who created a sensational success and not the less with two compositions of his own, a Nocturne and a Scherzo to which he added Popper's "Spinnerlied." The vocalist was Herr Henrick Westberg from Cologne, who sang the air from Gluck's *Iphigenie auf Tauris*, Schumann's poetic, "Mondnacht," Liszt's "Es muss ein Wunderbares sein," and Volkmann's "Die Nachtigall." The concert concluded with Schubert's overture to *Alfonso and Estrella*.

Frankfort-on-the-Maine, Feb. 8th, 1885.

F. D. F.

WAIFS.

The Sultan of Turkey is said to be a great amateur musician.

The tenor, Nouvelli, is singing at the Teatro Bellini, Palermo.

Francis Planté, the pianist, took part in the recent concerts at Monte Carlo.

Signora Germano-Ferni has been re-engaged at the Teatro San Carlo, Naples.

Mario Bellini, the last surviving brother of the composer of *Norma*, is dead.

Metauretta Torricelli, a lady violinist, has been successfully playing in Rome.

Victor Maurel is engaged to sing five nights in Ambroise Thomas's *Hamlet* at Barcelona.

Max Erdmannsdörfer has renewed for a year his engagement in Moscow as Imperial conductor.

The report that the Teatro Rossini, Leghorn, was prematurely closed turns out to be incorrect.

The tenor, Signoretti, has been made an honorary member of the Royal Philharmonic Academy, Bologna.

Massini, it is reported, has refused to renew for next year his engagement at the Teatro Real, Madrid.

The new and splendid Municipal Theatre, Nice, was successfully inaugurated with a performance of *Aida*.

Ladislav Mierzwinski has been invited to take part in the State Concert in Berlin on the Emperor's birthday.

Varesi goes from Parma to the Teatro Regio, Turin, where she will appear as Dinorah in the opera of that name.

Among the ladies of the chorus at the Teatro della Pergola, Florence, there is one, still singing away, aged 74.

Mdmes Unger and Schroeder-Hanfstaengel will be members next season of the German Opera Company, New York.

It has been decided that the Imperial Operahouse and the new Burgtheater, Vienna, shall be lighted by electricity.

A new opera, *Nishegoroday*, by the Russian composer, Neprawnik, has been produced with complete success in Moscow.

The next Silesian Musical Festival is postponed to the summer of 1886, when, probably, it will again be held in Görlitz.

The tenor, Engel, is singing at the Teatro del Liceo, Barcelona, where he chose for his first appearance *Robert le Diable*.

The Princess Pignatelli, of Café-Chantant celebrity, is now engaged at an establishment of that description in Berlin.

Emma Turolla is re-engaged at Pesh from the 5th of March to the end of June, and in July will return, for the fifth time, to Prague.

Despite a mediocre execution, Ponchielli's *Gioconda*, with German libretto, has been well received at the Imperial Operahouse, Vienna.

The negotiations for the engagement of the tenor, Bulterini, at the Naples Teatro San Carlo have been broken off, owing to a disagreement as to terms.

The Duke of Saxe-Coburg-Gotha has conferred the Knight's Cross of the Ernestine House-Order on Thomas Koschat, singer in the Imperial Chapel, Vienna.

A new four-act opera, *Imilda*, book by W. Smalt, music by Th. Verhey, has met with a favourable reception in Rotterdam.

The new opera, *Antonius und Cleopatra*, words by Mosenthal, music by F. E. Wittgenstein, has been favourably received at the National Theatre, Prague.

Having cancelled his engagement at the Teatro San Carlo, Naples, the tenor, F. Percuoco, has accepted one at the Teatro del Fondo, where he will first appear in *Faust*.

Jan Van Beers and Peter Benoit have been selected respectively to write the poetry and music of the Cantata for the inauguration of the International Exhibition, Antwerp.

L'Elisir d'Amore, with Elena Teodorini, Masini, Battistini, and Baldelli, in the leading characters, has been very favourably received at the Teatro Real, Madrid.

Verdi's *Nabucco* was recently performed in the church of S. Giovannino degli Scolopi, Florence! Naturally some of the lines in the fifth scene of the first act had to be altered.

Negotiations, with a view to an engagement, are going on between the manager of the German Opera, New York, and Vogl, the Wagnerian tenor, of the Theatre Royal, Munich.

Carlo Gomez formally denies the report, published in the *Mundo Artistico* of Buenos Ayres, that he is Battaglia's partner in the management of the Teatro Don Pedro, Rio Janeiro.

A performance of *Mefistofele*, with Tamagno as Faust, has been given at the Scala, Milan, for the benefit of the sufferers from the earthquakes in Spain and the avalanches in Piedmont.

N. P. Hillebrandt, one of the most eminent song-composers in Denmark, died on the 12th inst., at Copenhagen, aged 70. His songs were distinguished for their strongly-marked national character.

According to the *Secolo*, Nina Rebor's new operetta, *Un'Avventura di Telemaco*, lately produced at the Teatro Alfieri, Turin, was a brilliant success; according to the *Gazzetta del Popolo*, it was just the reverse.

The new grand concert-hall in the Artists' House, Prague, was inaugurated lately by a concert, at which the leading singers were Mad. Malten, from Dresden, Mad. Schlager, from Vienna, and Emil Götze, from Cologne.

The marriage of Erminia Borghi-Mamo with Cuzzocrea, director of the *Gazzetta dell'Emilia*, is fixed for the beginning of autumn, shortly after which period the happy couple will start for America, where the lady has various engagements to fulfil.

It appears probable the new opera, *Mayfa*, by Johann Hager, though accepted by the management, will, after all, not be produced at the Imperial Operahouse, Vienna, as several of the singers have declared the difficulties in their parts to be insurmountable.

Signor Muritori announces his intention of coming to London for the season. He is now at Palermo, where he has brought out a vocal album, which he had the honour of presenting to her Majesty the Queen of Italy, who returned him a gracious message of thanks.

After conversing with a Visitor very sensibly for some time, an inmate of a lunatic asylum said: "My imprisonment is infamous. I am no more mad than you are!"—"On what pretext were you locked up, then?"—"On the most futile, absurd, and preposterous pretext," replied his companion; "simply because I made an assertion, the truth of which you must have recognized and acknowledged even during the short conversation we have had together: simply because I told them, as I tell you, that I am deaf and dumb."

Anent the London Music Publishing Company (Limited), the *Musical Review* recently printed a notice of this company, which owes its prosperity, and even its existence, to the enterprise and energy of Mr Thomas Ward, the managing director. A portrait of Mr Ward accompanies the notice. The company is doing good service in bringing forward, often at its own risk, promising works by unknown composers, the merit of those works being guaranteed by the fact that they are submitted to the critical judgment of a jury of three eminent musical men, whose names afford in themselves sufficient proof that any work which receives their imprimatur reaches a certain standard of excellence. The artistic success of Mr Ward's enterprise is thus assured, while its commercial success is shown by the fact that it has just paid its shareholders a dividend of ten per cent. All will wish this young company success."—*Musical Standard*.

Accidents will sometimes happen at the best regulated concerts. A week ago at one of the "Pops" there was a singular but amusing contretemps. The last item in the programme was a favourite trio of Beethoven, which kept the whole of the audience in their places. After the previous song had been sung there was such a lengthy pause that signs of impatience began to show themselves, and at last one of Mr Chappell's trusty henchmen stepped up and explained

that oddly enough the parts of the trio had not been brought to the hall, but that someone had gone to fetch them—he might have added from the nearest music shop. In a few minutes they duly appeared, and were arranged on the desks. Fortunately, however, one of the artists happen to turn over a few leaves before the performance commenced. Horror of horrors! The parts were new and uncut. A whispered consultation was held, probably with reference to a pocket-knife, but no such article was forthcoming. But Mme Norman-Néruda was equal to the emergency. Feeling in her hair she discovered a hairpin, with which she managed to divide the leaves of her own part, and then handed it gravely to Herr Straus, who passed it on to Signor Piatti. Thus, by means of a hairpin, was Mr Arthur Chappell enabled to keep faith with his public, and 2,000 people saved from disappointment.—*Figaro*.

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